AGO ART GALLERY OF ONTARIO

STAGE THREE

APRIL 1987

A special supplement to AGO News, a publication for Members.

AGO Launches Stage Three

We're Building on our Reputation

AS DIRECTOR OF THE ART GALLERY OF ONTARIO FOR THE past 27 years, William J. Withrow expertly guided the Gallery through the first two stages of its ambitious expansion project. With the completion of the third and final phase scheduled for 1991, his long time dream is about to become a reality. The realization of the magnificent plans for *Stage Three* by Barton Myers Associates will be the crowning achievement of his exemplary and successful career.

BY WILLIAM J. WITHROW

Last summer the Art Gallery of Ontario launched a limited design competition open to all Ontario architects for the completion of Stage Three – the proposed expansion and renovation of the Gallery. This competition established an important public forum for the completion of an exciting, new cultural facility for the people of Ontario. The completed facility will enhance the Gallery's reputation as an international centre for the visual arts. Sensitive to a diverse set of public values, it will benefit the viewing public, the art community, the neighbourhood, and the people who work in the Gallery.

In 1966 in response to the needs of a changing community, the Board of Trustees of the Art Gallery of Toronto and the Government of Ontario cooperated to give the Gallery a new mandate. The new Art Gallery of Ontario embarked on a major three-stage expansion program to become an excellent visual arts museum for the people of this province. The completion of Stages One and Two, in 1974 and 1977 respectively, established the Art Gallery of Ontario as a first-rate, world-class art institution. Unfortunately the economic climate in the late 1970s forced the postponement of the third and final stage of development. Completion of gallery facilities is now essential in order to maintain and enhance the level of programing that the public expects from an institution that has built a reputation as Canada's leading art museum.

Why does the Gallery Need Stage Three?

In order to clarify the Gallery's current and future needs and develop a realistic plan that would satisfy those needs, the Art Gallery of Ontario conducted a facilities planning study with local architect Brian Awde, a specialist in pre-planning. The study concluded that the Gallery had three pressing needs. First, additional exhibition space was needed for the Gallery's Permanent Collection of over 12,000 prints, drawings, paintings, and sculptures. With existing exhibition facilities, the public sees only 600 works of art at any given time. Second, increased storage facilities for works *not* on display and for future acquisitions were urgently required. Third, steps had to be taken to improve public access to the building. A public gallery should be an enjoyable, convenient, and entertaining place to visit.

How Will Stage Three Meet These Needs?

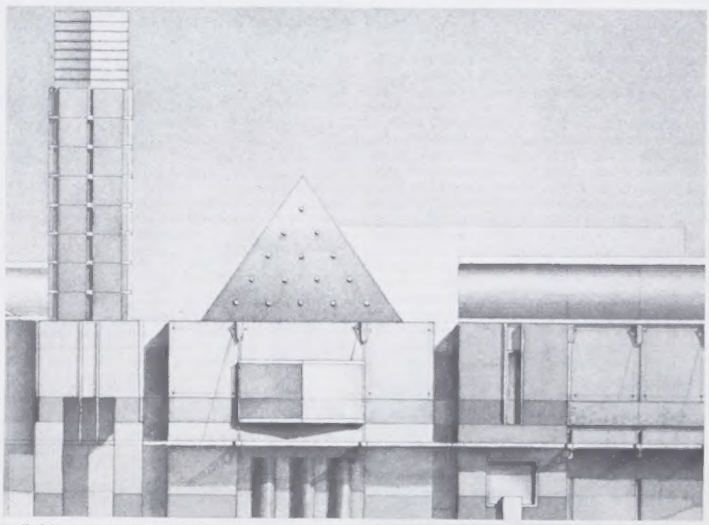
The Stage Three development planning model proposes a combination of building expansion and interior renovations.

Exhibition space will increase by fifty per cent, incorporating galleries that will highlight the Art Gallery of Ontario's important Permanent Collection. Visitors will finally have the opportunity to see on a permanent basis exciting installations of works rarely before shown from the Gallery's international contemporary, Inuit, and sculpture collections.

Storage facilities will increase, including new vaults, a dedicated crate storage area, and a print and drawing centre that will allow the public direct access to 7,000 works on paper currently hidden in the vaults. Behind-the-scenes facilities will include specially assigned areas for preparation and storage for travelling exhibitions, a particular strength of the AGO.

The Gallery's capacity to offer its wide audience a rich program of art education and appreciation depends on the quality, scope, and comprehensiveness of its Permanent Collection. The combination of increased exhibition and storage areas will help to attract donations of significant works of art to the Gallery's Collection.

Completion of the proposed renovations and additions will make the Gallery much more accessible to the public. A new Dundas Street facade will create a dramatic change in the Gallery's overall presentation. The main entrance will be easy to identify and welcoming to visitors, while a second public entrance will be added to the south from Grange Park.



Detail of the AGO's north facade by Barton Myers Associates shows the new entrance tower on Dundas Street that acts as a beacon and effectively locates the new entrance of the Gallery.

A new indoor sculpture court will provide convenient public access to the entire building. This skylit court will join The Grange to the existing gallery building and will connect new galleries to existing galleries, affording a direct entrance to The Grange, and providing a special environment for concerts, exhibition openings, and events. Improved circulation routes will make it easy for the visitor to find his way around the new building.

In summary, completion of Stage Three will streamline Gallery operations, consolidate public services, and make the Art Gallery of Ontario a friendlier place to visit. These exciting changes in the physical presence of the Gallery respond not only to the changing tempo of life and culture in the cosmopolitan city that Toronto has become, but also to the ever increasing demands of the international art scene. The last decade saw the development of an unprecedented building boom in art museums around the world. The resulting renaissance in museum architecture has been the most rewarding, tangible benefit of this new trend, as spectacular and innovative structures are being raised in Europe, Japan, the United States, and now in Canada. This interest in museums is sparked by a renewed confidence in a stable and mature international art market, fueled by the growing cultural appetite of a better educated art audience.

The present, familiar look of the AGO's main entrance.

Building on the traditions of the past but looking to the future, the realization of the magnificent plans for Stage Three by Barton Myers Associates will well prepare the Art Gallery of Ontario to meet the challenges of the twenty-first century, and the expectations of a sensitive and well informed public.

William J. Withrow is Director of the Art Gallery of Ontario.

Statement by the Jury

Members of the Jury: Dr. Robert Bandeen, Gustavo da Rosa, Peter Kolisnyk, Phyllis Lambert, Douglas Richardson, Moshe Safdie, William J. Withrow.

"The jury has unanimously selected an architect, Barton Myers, whose attitudes, priorities, and sensitivities it has enthusiastically endorsed. The design strategies to complete the Third and Final Stage of the Art Gallery of Ontario expansion are strong. They address the major elements of entrance, street, park, and galleries. The new entrance is created as a distinct, new, and powerful space. A strongly defined northern boulevard is developed along Dundas, incorporating Gallery shops, weather-protective canopies, and a rhythm of trees on both sides of the street.

The new elevations respond in scale and articulation to the existing Victorian architecture. The southwest addition bordering Grange Park integrates the existing historical buildings into a harmonious, well-defined garden facade. The galleries are now coherently connected on two levels in a carefully considered sequence of rooms.

The Art Gallery of Ontario has evolved over time and constitutes an assemblage of pieces. As such one of the main challenges of the last phase of building is to give the museum legibility and a cohesive character. In creating a new architectural expression, the Stage Three extensions have respected the integrity of the earlier Gallery buildings."

Barton Myers

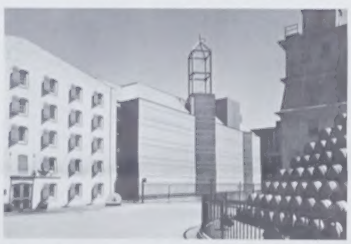
The Man Behind Stage Three

WITH THE ANNOUNCEMENT OF THE WINNING SCHEME for Stage Three, the Art Gallery of Ontario has entered not only into a critical new phase in its $28 million expansion and renovation project, but into the international arena of architectural discourse surrounding the present building boom in art museums as well. At the centre of attention is the Toronto firm of Barton Myers Associates, the winners of the competition, and Barton Myers in particular, who along with Venturi, Giurgola, Pelli, Meier, and Graves was recently named by *Progressive Architecture* one of the "cutting edge" designers of our age.

BY CLARA HARGITTAY

In 1967, when the Art Gallery of Ontario embarked on its ambitious three-stage expansion project that was to include the magnificent Henry Moore Sculpture Centre and the spectacular innovative space for the Gallery School, Toronto was a very different city. It was not yet the vibrant cosmopolitan centre of art and commerce we know today. Although the winds of change were already in the air, their direction was unpredictable, and often they blew in the wrong direction. While the new AGO building on Dundas street was going up, once lively traditional neighbourhoods were disappearing rapidly in the name of urban renewal. Toronto was in danger of losing its character.

Last year at the Toronto Arts Awards, the community honoured the two people who were the most instrumental in turning things around and in transforming Toronto into "the city that works" – urbanist Jane Jacobs and Barton Myers. Myers came to Toronto in 1968 (the same year as Jacobs) to teach at the U of T School of Architecture. He admired Jacob's provocative ideas and observations about the "vibrant slum" and the principles that generally govern how



The new Seagram Museum (1983), located among old industrial buildings still in use on the site of the original Joseph E. Seagram distillery in Waterloo, Ontario, is a successful reinterpretation of Canada's industrial architectural heritage. Photo: Timothy Hursley

cities work, and found in Jacobs a staunch spiritual supporter when he in turn became involved with neighbourhood planning in Toronto.

Myers had experienced at first hand the devastating effects of the worst sort of "urban renewal" in his hometown of Norfolk, Virginia — his ancestors had moved there from Quebec during the Revolutionary War — where the 19th century atmosphere of the charming town was destroyed forever. The Norfolk experience, travelling and looking at architecture in Europe, and working with the great architect Louis Kahn in Philadelphia were some of the influences that shaped Barton Myers' philosophy. Louis Kahn's evolutionary approach to architecture, his obsession with the role of natural light in defining architectural form, his respect for the integrity of different materials, and his ability to find an ideal balance between technology and history's rich heritage, made him one of the most influential architects in contemporary museum design.

While travelling in Italy during the sixties, Myers looked at the work of Carlo Scarpa and Ernesto Rogers, whose sensitive additions have injected new life into already existing museums. He studied the evolution of renaissance squares, and in the writings of historian Wolfgang Lotz on renaissance architecture, found an affirmation of his own ideas, of how old and new can be made to work together. Lotz wrote: "The [renaissance] architects ... rarely found it necessary to destroy existing buildings; they preferred to reconcile the new with the old, to preserve whatever could be preserved ... The urge to create new forms was always tempered by respect for what already existed." The essence of these ideas, and indeed, Barton Myers' own philosophy, is beautifully expressed in a poem by T.S. Eliot:

"Time present and time past
Are both perhaps present in time
future
And time future contained in time
past."

Barton Myers enjoys the fact that people find it difficult to define his style. At the beginning of his career, when using ready-made industrial materials

Barton Myers was born in Norfolk, Virginia, USA, in 1934. He established his practice in Toronto, Canada, in 1968. In 1980 he opened an office in Los Angeles which is now a rapidly growing firm of approximately 20 architects.
Considered by many authorities as one of the top architects in the world, Barton Myers received a 1986 Governor General's Medal (Canada's highest award for architecture) for his design of the Seagram Museum, and in September 1986, he received the Toronto Arts Award.

Barton Myers is a Fellow of the Royal Architectural Institute of Canada and a member of the Royal Canadian Academy.

He is a Senior Professor of Architecture at UCLA and a frequent guest speaker at major universities across North America and Europe.

Barton Myers' current and recent projects include, the Phoenix City Hall, the Portland Performing Arts Centre, CBC Headquarters and Stage Three expansion of the AGO in Toronto.

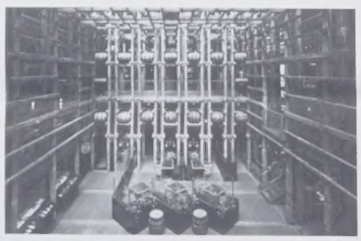
very much like the pop artists, he was momentarily typecast as the guru of high-tech architecture. But Myer's use of contemporary materials was in some aspects always informed with the lessons of the past. While he criticizes the followers of the International Style for using new materials in overwhelming abandon – there is always too much glass, or too much steel – Myers speaks with enthusism of the 19th century, when the great railway stations of Europe were being built, and traditional materials such as brick and masonry were combined with huge, beautiful trusses of exposed iron. What he admires in those buildings is how the solidity of old and the high-tech element of the new were combined, which he points out, was the element that made them look and feel substantial. These are the qualities that Myers strives to achieve in his own buildings and designs. A few years ago he dismissed the label "Post-modern" as a marketing cliche and feels only slightly more comfortable with it now. He feels that a lot of the so called Post-modern architecture is concerned purely with style and the references to past history are often superficial.

Besides aesthetic considerations, concern for context, function, the urban fabric, historical models, existing buildings, and climate are some of the principles that govern Barton Myers' projects, from the extremely successful Unionville Library and the magnificent performing arts complex in Portland, Oregon, to the Seagram Museum in Waterloo, Ontario, for which last year Myers received the Governor General's Award, the highest honour Canada can give to an architect. The Seagram Museum is a brilliant reinterpretation of Canada's industrial architectural heritage. There is a strong organizational structure of courtyards and indoor pavilions based on tradition, new materials are used in interesting ways with a sense of permanence, and the synthesis of old and new ideas and formal elements give the impression of something entirely new.

These are the ideals that Barton Myers is bringing to the AGO project. Respecting the evolution of the building through its history, instead of changing it all, the new scheme is intended to embrace the old and breathe new life into it. There is a clear idea about what the AGO stands for, about its position in the community, about its goals and aspirations, and about what museums in the 1980s are about. While the new design respects the Gallery's primary function as a place for intellectual encounter with art, it also recognizes that as a public place museums are becoming more complicated. Today's art museum is a place for lectures, concerts, theatre presentations, studio activities, elegant social events, fine shopping, films, dining, and meeting friends. In the words of Barton Myers, "it is the highest theatre you can find!"

The fact that museum architecture occupies a similar position today that church architecture once did in the history of Western civilization is no longer surprising. What is surprising, however, is the unprecedented museum building boom going on, on a global scale. This present renaissance in museum building has caught even the experts off guard. In 1975, Paul Goldberger, the influential critic of the *New York Times*, wrote: "That the great era of museum building is over is, clearly, beyond argument ... The boom period that permitted the art rush of the 1960s is not likely to return for some time."

The dramatic change can be partly explained by a relatively stable international economy, changing social conditions, a lively and mature art market, and favourable incentives for collectors to donate works of art to public institutions.West Germany's current museum boom is driven by a dynamic art scene and ruthless competition among major private collectors. The situation is equally interesting in North America, where museums are developing a different character than their European counterparts. Originally founded on more democratic ideals and more committed to education, the North American museums are the ones emerging as complex centres of art, culture, and entertainment.



The five storey high 19th century barrel warehouse serves as an entrance to the new Seagram Museum. The heavy timber racks have been retained as defining walls to a skylit courtyard. Photo: Timothy Hursley

The building boom has brought into focus museum architecture as a whole, and spirited debates abound concerning such issues as the preference for natural versus artificial light, effective traffic and circulation, the organization of exhibition space, and the main question of whether museum architecture should be subservient to the art displayed or the building should be allowed to assert itself as a work of art on its own aesthetic merit. At present, there are no dominant stylistic traits that can be detected in new museum architecture, and under the umbrella of Post-modernism, anything that questions the validity of the International Style seems to be permitted. In both

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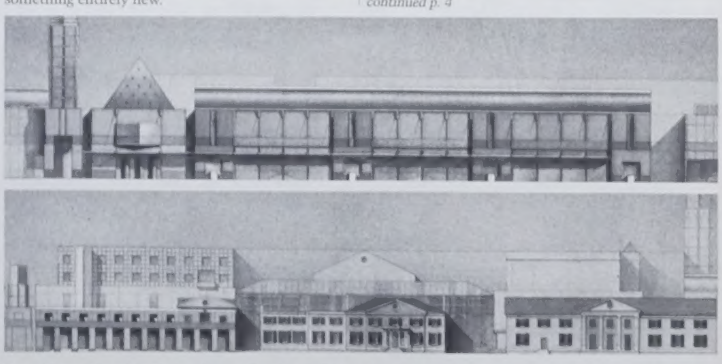


Barton Myers' new plans for Stage Three identify two distinct facades for the AGO. The north addition, with new galleries, entrance tower and court, and shops opening to Dundas Street, expresses the urban character of the Gallery, while the new southern structures relate sensitively to the 19th century Grange house.

Stage Three Expansion

New Galleries, New Presence for AGO

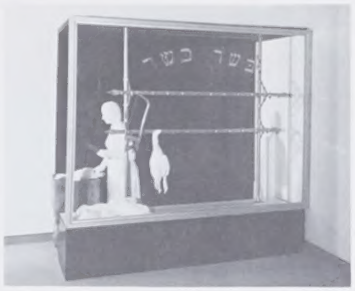
WITH STAGE THREE, THE ART GALLERY OF ONTARIO GAINS gallery space for neglected parts of its collection, as well as a significant architectural presence in the city, and a chance to rethink its relationship with the public.

BY ROALD NASGAARD

There are many reasons to be excited about the AGO's Stage Three. On the outside, the Barton Myers design promises the Gallery an outstanding architectural presence in the city; it signals that the Gallery's building is a unique place with a special purpose; it thoughtfully honours the best of the earlier building phases of the Galley; and it pulls together a complex group of parts into an integral whole sensitive to our place both on Dundas Street and in Grange Park.

On the inside, Stage Three provides an opportunity not only to design new spaces but also to rethink old ones – the Moore, Canadian, and European galleries, and so on – and to readdress their use, shape, and relationships. How, for example, should the visitor enter the Gallery and how is he or she then best oriented and directed? Where do shops and restaurants, as well as theatres, libraries, and other educational services go so as to meet security needs without inhibiting or intimidating the movements of visitors? How should exhibition galleries be located in relation to a variety of behind-the-scenes museological functions? What kinds of exhibition galleries best serve the art they are designed to display? To be able to ask these questions is a major blessing, given the many pressures on the current building brought on by the remarkable growth in the Gallery's collections and services since the opening of Stage One in 1974.

Andy Warhol (American, 1930-1987), *Elvis I and II*, 1964; Left panel silk screen on canvas, right panel silk screen on aluminum. 2 panels, each 208 x 208 cm. Collection AGO, gift from Womens' Committee Fund, 1966.



George Segal (American, b. 1924), *The Butcher Shop*, 1965; plaster, wood, metal, vinyl, plexiglass; Shop, 238 x 252 x 124 cm; figure, height 157 cm. Collection AGO, gift from Women's Committee Fund, 1966.

From a curatorial perspective, the major gain from Stage Three is the addition of some 27,000 square feet of new exhibition space, which includes new galleries for contemporary art and Inuit art, indoor and outdoor sculpture courts, and a prints and drawing study centre. The need for these new spaces is urgent because very important parts of the collection have been seen only in fragments, if at all, by the public. As well the Gallery has shortchanged its own reputation by having had to keep hidden in storage many works by artists whom other museums show with pride.

Among these hidden treasures, perhaps the least known is the Gallery's collection of international contemporary art. While the completion of Stage Two gave the Gallery permanent exhibition space for historical and contemporary Canadian art, the provision for similar space for international contemporary art remained unrealized. Meanwhile the Gallery consolidated its collection of Abstract Expressionism, Colourfield painting, Pop Art, Minimal Art, and Conceptual Art, and broadened its attention to include a variety of recent European paintings and sculptures. The Barton Myers design is sensitive to the requirements of these works. It is well known that many contemporary works are quite large, but they do not necessarily work best in just big rooms. They often require intimate and subtle presentations, and the specially dedicated galleries on the second floor of Stage Three allow for this.

In 1978 the Gallery was the recipient of the Klamer Family gift of Inuit art, a collection of some 600 works, including sculpture, tapestries, prints, and drawings. From this collection the Gallery has organized a variety of important circulating exhibitions and continuing in-house installations. But until Stage Three, Inuit art has never had a permanent home in the Gallery, making do instead with a borrowed corner here and a corridor there. The new specially designed Inuit gallery will be located on the second floor alongside, as it should be, the other permanent installations of historical and contemporary Canadian art. With the new gallery, the AGO hopes to reaffirm its commitment to Inuit art as a vital part of the collection.

Of a somewhat different nature but no less significant is the projected prints and drawings study centre. The Gallery has long been collecting works on paper, and the collection has been growing both in depth and breadth with the addition of exceptional works in historical European, Canadian, modern, and contemporary art. As well, through the generosity of the Trier-Fodor Foundation, the Gallery has established a special and exceptional collection of illustrative and satirical art. But all this work has been too little known. Works on paper pose special problems because their sensitivity to light considerably limits the time they can be shown in the galleries, and space limitations largely confined the paper collection to vault storage. In the new centre, works on paper will be available on request for individual viewing by scholars and interested members of the public under optimum viewing conditions.

Stage Three also incorporates new possibilities for sculpture display in the glass-roofed court joining The Grange and rest of the Gallery, and in a second floor outdoor sculpture court overlooking Grange Park.

When the AGO finally unveils a completed Stage Three, it is with the expectation that through the sensitively designed gallery spaces we can offer a full spectrum of a collection rich in wonderful individual works from every period that the Gallery's mandate encompasses.

Roald Nasgaard is Chief Curator of the AGO.

New Prints and Drawings Centre

Come up and see "my" etchings!

THE ART GALLERY OF ONTARIO OWNS MORE THAN 7,000 prints and drawings, the second largest collection of works on paper in the country. Up to now, they have been hidden away in storage vaults. All that will change with the completion of Stage Three.

BY KATHARINE A. LOCHNAN

One of the delights of visiting large museums with print and drawing departments such as the British Museum, the Victoria and Albert Museum, or the Metropolitan Museum, is the chance to look at works on paper in the collection in a supervised study room. After making an appointment, visitors are issued with identification cards, shown how to use the card index, how to apply for works, and how to handle them when they arrive in the solander box which protects them from dust, insects, and harmful light. Visitors can examine Rembrandt etchings or a drawing by van Gogh without a glass cover, in daylight, and to their heart's content. What a change from occasional glimpses of the same works presented in the embalmed manner dictated by security and conservation – framed behind glass and nailed to a wall at a maximum light level of 50 lux!

Vincent Van Gogh (Dutch, 1853-1890), *The Vicarage at Neunen: Seen from the Back with the Artist's Studio on the Right*, 1884; Graphite and stump, pen and brown ink, heightened with white, 24.3 x 36.6 cm. Collection AGO. Annual Giving Fund, 1982.

Quite apart from the appreciation this fosters in those who are enthusiasts, such access is indispensable in training art students, art historians, and serious collectors who need to examine works closely in the original in order to understand an artist's technique or develop their skills of appreciation. Toronto is the major centre of art studies in Canada, with several universities, colleges, and studios teaching art history and graphic techniques, and it is also the first and most important centre for the collecting of prints and drawings in this country. A facility of this kind is badly needed.

The fact that one was not included in previous expansion plans was not an oversight. While many works on paper, European, Canadian and contemporary, had been given to the Gallery or purchased over the previous decades, it was only in 1976, with the completion of Phase Two, that a department of prints and drawings was created.

Since that time, the growth of the collection has been phenomenal, and hundreds of sheets have been added to the Permanent Collection each year by gift and purchase. The Art Gallery of Ontario now houses the second largest and most comprehensive collection of prints and drawings in the country after the National Gallery in Ottawa. The 7,000 works on paper dating from the 14th century to the present constitute about 60 percent of the Permanent Collection.

Although we generate and circulate exhibitions from the collection, provide access by appointment to scholars and visiting curators, and hold special seminars for students and collectors, there is no place in our present building where the collection is readily accessible. Instead, it currently occupies an underground storage vault where there is an ever-present danger of flooding. Fortunately, this has not deterred the generous corporate and private donors who have helped to build the collection into an important community resource in recent years.

In Stage Three all this will change with the construction of a handsome open study room with adjacent storage and work space and three galleries: a treasury in which a few choice works from the collection will always be on view, and two larger galleries for exhibitions of up to 160 works on paper. The study room will be located near the Reference Library so that print and drawing reference books will be available to users. I look forward very much to inviting you all up in a few years' time to see "my" etchings in a pleasant room filled with daylight!

Albrecht Dürer (German, 1471-1528), *Adam and Eve*, 1504; M1 II/III A, engraving on laid paper; 24.5 x 19.1 cm (sheet, trimmed to borderline). Collection AGO. Purchase, 1984.

Katharine A. Lochnan is Curator of Prints and Drawings at the AGO.

BARTON MYERS
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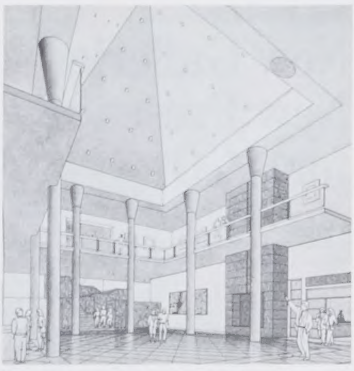
Europe and the United States some extraordinary, innovative structures are being built, each commanding strong aesthetic presence. James Stirlings' spectacular Neue Staatsgalerie in Stuttgart looks back to Karl Schinkel's Altes Museum of the early 19th century – still held by many experts to be the most successful museum ever built – but incorporates brilliantly colourful high-tech materials, such as plastics and PVC. The new Museum of Modern Art expansion in New York by Cesar Pelli has luxury condominiums towering above the museum, one of the most innovative mixed use projects anywhere in the world. Los Angeles recently cemented its position on the international art scene with the opening of the Museum of Contemporary Art (the building is nestled in the midst of the mammoth Bunker Hill project) and the $11 million purchase of Count Panza's definitive collection of international contemporary art. And in the shadow of the Cologne Cathedral, the Wallraf-Richartz/Ludwig Museum, although long the subject of adverse criticism and controversy, is receiving rave reviews about how successfully the building utilizes its site and revitalizes a previously depressed inner-city area.

Barton Myers is excited about the location of the AGO. His design successfully connects the Gallery on street level with the surrounding community on all sides. In addition to developing an impressive but lively and accessible facade along Dundas Street punctuated with shops, canopies, and trees, a second major entrance on the south side will effectively connect the Gallery with the Queen Street art scene, the dynamic film and fashion district, and the "Dome lands," the area surrounding the new Dome Stadium which is slated for spectacular development over the next decade.

With the selection of the beautiful scheme by Barton Myers Associates the real work at the AGO has just begun. Principals from the Barton Myers team, Bruce Kuwabara and Thomas Payne, and Barton Myers himself are working closely with AGO staff to iron out all the details, and to find the best solutions to any problems that may arise. The Gallery is gearing up for a major capital campaign for private sector contributions to Stage Three. Groundbreaking for Stage Three is scheduled for 1988 and completion of the magnificent new facilities, which will allow the AGO to show off its Collection in style and to host major international exhibitions, is expected in 1991.

Clara Hargittay is Editor of AGO News.



The new entrance court provides both a dramatic sense of arrival and a direct access into the Gallery. The pyramidal roof is punctuated with small skylights which filter natural light into the court.

Barton Myers Associates

The Winning Concept

Design team: Barton Myers, Bruce Kuwabara, Thomas Payne, Howard Sutcliffe, and David Weir.

Design Philosophy

Art galleries have bcome an increasingly important part of the public life of our culture. The new institutions are characterized by the event of the building which provides a forum for public interaction and participation in the activities of the institution, in addition to the viewing and interpretation of art. As its audience broadens and grows, the Art Gallery of Ontario must project the evolving spirit of the institution – greater accessibility, a diversity of functions and events, and the continued development of a rich and varied Collection.

As the Gallery expands its role in the community, certain values remain constant. The building should embody the excellence and integrity sought for in the Collections. The legibility of the facade, the richness of materials, and the quality of detailing are vital components in the perception of the architecture as a participant in the display of art.

The additions to the Gallery on Dundas Street, Beverley Street, and Grange Park project the vitality of the institution within its immediate context and give it an appropriate presence at the scale of the city. The building is conceived as a lively international centre for the visual arts – a gathering place for artists, teachers, students, scholars, and the general public.

The expansion attempts to revalue the historical layers of the building and make a coherent composition of the elements of the existing building in combination with the new components. The result is clear and composite, a reinforcement and an enhancement of the Art Gallery of Ontario, and a strong statement of the contemporary values of the institution.

A smaller tower on Beverley Street marks the entrance along the park facade of the new south wing, which contains among other features, new offices, orientation theatres, and a print and drawing centre.

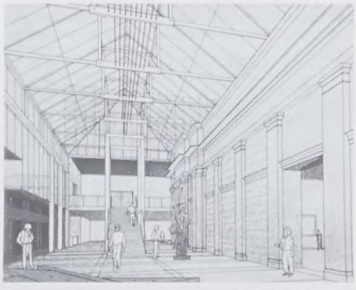
Conceptual Order

Our scheme is conceptualized as three layers of building: the north additions comprised of tower, entrance court, and galleries which address Dundas Street, the reorganization of public circulation and major galleries along a two level east-west spine which constitutes the middle layer of the project, and the south additions which address Grange Park, The Grange house, and Beverley Street.

The proposal contains three courts which correspond to the three layers of building. The new entrance court accommodates ceremonial and everyday arrival on Dundas Street, while the Walker Court provides a central interior court which acts as a stable nucleus to the galleries. The new sculpture court provides a skylit winter garden for informal gatherings and a connection to the south addition and the back of The Grange.

The project has two distinct facades, one to Dundas Street and one to Grange Park. The massing respects the existing cornice line of the buildings; all additions above that height are treated as roof elements. The north additions, comprised of the long vaulted gallery addition, the generous entrance court with its pyramidal roof, and the new entrance tower, create a strong representational image that expresses the urban character of the institution and locates it within the city.

The south additions, the sculpture court, and the southwest wing are carefully massed to relate to The Grange house and park. The lower portion of the addition is faced in brick, and maintains the alignment of its cornice line with that.of The Grange and the adjacent Ontario College of Art (OCA) West Wing. A large outdoor sculpture terrace is created on the second floor and is accessible from the Prints and Drawings Centre and the Members' Lounge.

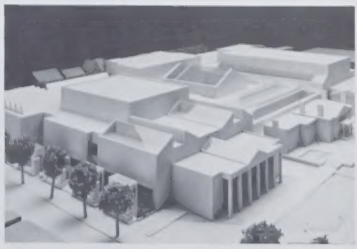


The new sculpture court creates a double-height glazed space between the existing building and The Grange house. Two grand stairs connect the Zacks Galleries to the east and the new south wing to the west.

The Competitors

The proposal submitted by the design team of A.J. Diamond and Partners of Toronto – Jack Diamond, Donald Schmitt, Dereck Revington, Philip Beasley, and Breck McFarlane – retains the legacy of the past while developing a vision for the future. To that end, the proposal carefully preserves the Walker Court, the historic galleries, and sections of Stages One and Two while adding new spaces, among them new sculpture galleries and a glass-roofed entry court located along Dundas Street. The new 'park pavilion,' housing the Canadian Historical Collection and the new prints and drawings gallery, extends to the northern edge of the park and marks the new southern entrance to the Gallery. This scheme was heavily influenced by the courageous decision not to create a sculpture court behind The Grange, since, in the architects' opinion, this would destroy the building's historical integrity.

The Moriyama and Teshima architectural firm's design team – Ray Moriyama, Ted Teshima, Peter Heywood, Christopher Sears, and Jason Moriyama – seeks to strike a balance between the gallery merely as a container for art and the gallery building as a work for art in itself. A large vault crowns the northern elevation of the design, sheltering the entrance and binding together the new and old elements of the Gallery. A sense of movement is established in the circulation system by constant orientation to major interior points such as the existing Walker Court, the new glazed sculpture court, or to the outside. On the south facade, the curved glass wall defers to The Grange house and provides a spectacular outlook for cafe and Members' lounge patrons onto the park beyond while clearly marking the secondary, lower-ground floor entrance.



The proposal from the Zeidler Roberts Partnership, carried out by Eberhard Zeidler, Barbara Hopewell, Tarek El-Khatib, Astra Burka, Robert Mar, Richard Cameron, Bruce March, Joey Loh, Jaan Lepp, and Zeke Fagundes, suggests that the movement of visitors within the Gallery could be improved significantly by the implementation of a looped gallery circulation scheme utilizing north/south pedestrian walkways which cut through the building at several levels. To weave the building into the urban fabric of the city, display boxes on Dundas and Beverley Streets showcase the exhibitions and activities inside. The new south additions help unify the Gallery's disparate elements, and at the same time, reveal and show its four distinct architectural periods. The design seeks to create a building infinitely more accessible to the public, yet more clearly ordered and responsive to its environment.